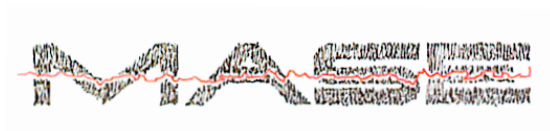


ECHOES OF SOUND ART IN SPANISH HISTORICAL AVANT-GARDE (1909-1945)



I MUESTRA DE ARTE SONORO ESPAÑOL

SENSXPERIMENT 06

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Practice always precedes theory, or otherwise Sound Art history would have begun some thirty or forty years ago at most (1) and this text would be pointless. A similar case is that of the performance, a relatively recent word that has nevertheless comprised the whole of action art, independently of the fact that certain artists from the past might or mightn't have been aware of it and would currently be surprised to see that their work has become a performance and not the avant-garde soirée or synthetic theatre they thought they were doing. Searching for the forerunners of a present practice is like

entering a time tunnel; in an eternal present who would dare question that cave paintings were in fact a predecessor of multimedia practices? In the cave, as in the computer, all the media simultaneously came together: image, graph, sound, movement and other ones which escape us. Nevertheless, we cannot mistake them; concepts are historical, and many are the things have changed and cause us to find their connections and divergences. The case of the subject we are dealing with, that of Spanish Sound Art, is pretty much the same: its current definition and practice causes us to discover and redefine possible previous instances of experimental sound creation, which we hadn't paid specific attention to, but that come to look like forerunners of contemporary practices and could very well join the group that comes under the broad umbrella of Sound Art (Radio art, sound installations, sound sculpture, aural-visual poetry, sound actions, etc) when looked at from a different (and, we must confess, biased) way of seeing and listening.

The first difficulty we come across is of an ontological nature: has there truly existed a Spanish avant-garde? Nobody would feel uncertain of the existence of Spanish avant-garde artists of key importance in the international panorama, but that is not the same as an autochthonous avant-garde, with a doctrine and joint action plan by artists that aspire to a complete and differentiating artistic-social transformation, an essential feature to the formation of every avant-garde movement. This is why the Spanish 20th century avant-garde will have a marginal role in relation to European artistic movements (unlike its prominence in the 16th and 17th centuries), due to the ostracism of both Spanish politics and society of that period, hardly inclined to changes that signified a modern spirit. Notwithstanding, that didn't prevent the emergence in this country of some movements characteristic of the avant-garde (Ultraism and Postism) nor, specially, the active participation of artists and writers who migrated to other countries in the European avant-garde movements (Picasso, Dalí, Buñuel, Miró, among others). It is within this panorama, among Spanish groups and authors, and their work developed both inside and outside the Spanish territory, that we shall glean those possible forerunners of Spanish Sound Art.

Ramonism: From the “undulated greguerías” to the “suicide of a piano”

Ramonism, a one-man avant-garde movement?, or should we rather say a persona made of multiple -isms and embodied in Ramón Gómez de la Serna [see image no. 1]. It has always been difficult to establish a key date for the start of Spanish avant-garde, but one of the possible candidates would be April 1909, when F.T. Marinetti's “Futurist Manifesto” was

translated and published by Ramón Gómez in the sixth issue of *Prometeo* magazine scarcely two months after it appeared in *Le Figaro*. However, this didn't imply an unconditional adhesion to the tenets of Futurism, as evidenced by the inclusion of an article

immediately after the above-mentioned translation in which the anonymous author (Ramón) ironically claims the paternity of Futurism for Spain –and not quite that of Gabriel Alomar- but rather in relation to the fact that “what he [Marinetti] says about The Victory of Samothrace, we had already said not of an automobile, but of a razor”. Nevertheless, his translation can be seen as a realization of the need for renewal, a “long live the new” shouted a thousand times as in Ramón's visual poem included in the prologue to his book *Isms* (1931).

In the work of Ramón Gómez de la Serna we find multiple precedents of what we now refer to as Sound Art; in spite of not being a musician nor visual artist (although he was indeed an accomplished draughtsman and his home a true artistic installation), his job as a writer and his professional contact with the new media, such as radio, makes it possible for us to find both sound imagery and radio art experiences in his writing and radio work, which anticipate proposals that would develop during the second half of the 20th century.

With regard to his work in radio, two different features could be emphasized in relation to their contribution to radio art; one of them as a radio reporter for *Unión Radio* and another in connection with the sonic visions emerged from his writings for the radio magazine *Ondas*. As a reporter he should be praised, firstly, as the first radio correspondent in Spain, broadcasting from the Madrilenian *Puerta del Sol* in 1929 (2), and particularly for his newsreading style, considered as an “on duty chronicler” who stormed through the streets with his radio microphone and talked to the working class: lottery dealers, chauffeurs, honey sellers and the remainder itinerant vendors of the *Puerta del Sol*, where he recorded their voices and caused them to be heard and multiplied through the radio waves. His microphone would thus become a voice for the silent and forgotten; and not just people, but also objects, as indeed was the case of the newly installed lampposts at the *Puerta del Sol*, which he would inaugurate as if they were a public monument:

“This lamppost, to which I dedicate my eulogy, will shed light on domestic affairs and is the embodiment of anti-obscurantism par excellence (...). I hereby proclaim this new lamppost to be inaugurated, scarcely after ten days of usage, and I declare it to be a great lamp for the same reasons that a man is held to be great” (3).

Having finished his “monumental” broadcasted speech, the people who happened to be in the square at that time applauded him and he reverently bowed before the lamppost. Nowadays, this intervention would be considered a radio performance or public art.

His reports weren't confined to public life. Instead, he also realized his dream of having a “private microphone” at home, in the solitude and silence of which he broadcasted –through a connection to the *Unión Radio* main station-, his “Report of the Day” featuring what was incidentally happening in his house: a

visit, the fleeting impressions of a letter he received, what he saw from his balcony, what had “just happened or just been witnessed”. He considered himself an on duty chronicler as well as the “owner of a private microphone with universal duties”. (4)

He had installed his *Greguerías Workshop* at home, some of which were concerned with the radio medium itself, and apart from airing them he also published several –named “undulated greguerías”, “wave's bundles” or “wavering capriccios” – in the “Humour Radio”

section in Ondas magazine in different instalments. In those pieces he dwelt poetically on all the aspects of the new medium, from the purely technological elements (valves and accumulators, the microphone, the dial, loudspeakers, etc.) to the communicative factors (the messages, the audience, its power and merchantability...), being fascinated by the immaterial expansion that radio waves allow, going so far as to humanize them, as in his Undulated Greguería nº 22, written in 1927:

“Quite often, in those times of day without broadcasting, I leave my receiver on in order to find out how the air electronically breathes, how its nervous system seethes” (5).

This greguería is an invitation to listening to the “radio silence”, a clear precedent to what John Cage proposed in his works 4’33” and 0’00”, respectively written in 1952 and 1962.

It should be borne in mind that the “noisy silence” produced by the channel itself, was quite frequent in those early days of radio, due to interferences, difficulty with tuning and the so-called “electroacoustic parasites”, and that it entailed multiple listener complaints, which Ramón echoed in his writings for radio magazine by presenting a ludic, creative reading of them, such as can be found in his articles “Variety and beauty of feedback” (Ondas nº 167, 26-08-1928), “The isolation of parasites” (Ondas, 14-05-1932) or “The radiowaves circus” (Ondas nº 215, 27-08-1929), in which he draws a parallel between the noise of radio waves and those of circus acts, including “a program of jugglers, acrobats and clowns performed by the “artist waves” themselves”. (6)

Following this zeal for contemporaneity, Ramón proposes new monuments beyond the mere “erecting people bearing great similarities among them on marble or stone stools of varying height”, which resemble “some sort of orchestra conductors without musicians or audience” (7). He thus designed meaningful monuments for his day and age: to the thermoflask, fountain-pen, aviation, automobile and radio. The “Monument for Radio” [see image no. 2] would have the world’s most powerful speaker and would be like a lifephone or sound of life, as opposed to the “mute dummies” of the statues of great orators, who had they known about this kind of monuments, they would have used them to broadcast the “best speech of their lives”.

Apart from the radio practice and writings on that medium by Ramón Gómez de la Serna, other forerunners can be found in his literary writings, which anticipate the concepts and manifestations of Sound Art. In his numerous greguerías and short stories he heterodoxly tackles such themes as silence, noise and the musical act. In relation to the subject of silence, Ramón believes that “silence is not our silence, a silence that we have to witness, or be immersed in order to understand it” (8), but rather, to him “silence is God”, the eternity, what will remain, and for that reason he ironically states that he has “often left silence alone” in his own house “out of respect”, so that he wouldn’t be disturbed and “could kiss the women in his paintings”. Furthermore, Ramón attributes an autonomous value to silence, to the point of conceiving it as another act in the circus show, designated as “the silent piece” (9), which he describes in his book “The circus” (1917) as “that intense interval at the beginning of a show”, an expectation that “is only comparable to the one that precedes the entrance of the first bull in the Beneficencia bullfight”. This appreciation of the elements surrounding the show or sound event, constitutes an approaching to the ideas of Cage in his 4’33” piece, which invites us to listen to those sounds of silence that surround us in every musical event, which Ramón considers to be responsible for creating the expectation in the hall: “In the silence of the very silent act there is a moment of solemnity, in which the whole amphitheatre stands up, and another moment in which silence is broken in a thousand pieces, into a thousand smithereens of a thousand claps”.

This “discovery of the unusual in the ‘trivial’, the quotidian” (10) allows Ramón to reflect poetically about numerous noises of our daily life as, for example, when he invites us to listen to the sound of metallic shutters as they are closed at night or when the first one of them is drawn back in the morning, which reminds him of the theatrical indication to rise or lower the curtain (11), or the murmur of factories in the quiet of the night, which sound like the sea to him (as if it were a soundscape), or his description of how car horns hit you in the stomach (12). He also captures other more delicate sounds, such as the beating of our heart on the pillow, which to him is more distressing than the ticking of the clock, of which he wonders whether it is dying away or where it might progressively be going (13), or how the sound of the feet of a barefooted woman produces a sensual and relentless fever...” (14) and finally expresses the –paradoxically- most “terrible” sound of all, which is not determined by its decibels but rather by a certain sound pressure exerted by the sense of ridicule or the loss of social distinction: “The most terrible noise in the whole world is the one produced by a top hat when it falls!” (15).

Ramón proved responsive to the sounds surrounding him and the people who produced them, which is why he paid tribute to those street sounds: the cry of the melon vendor, the call for the watchman at night, the greengrocer’s voice, the bell of the ragman or the whistle of the knife grinder which “causes the seeing ears to be known” (16) (“On hearing the knife grinder’s whistle one shudders as if the evening wind passed through a primeval world filled with fears”.) He lingers to poetically recall those sounds that he hears in the street together with those other ones that accompany him, such as the sound that carts make on the paving-stones, which brings to mind the transformation of our environment, as proposed by sound ecology, where sounds eventually pass away much as people do.

Lastly, we will emphasize a final aspect in which Ramón foreruns other practices of sound art: the sound imagery and actions that he created on describing unlikely situations inspired by musical instruments and performance. He preceded surrealism by linking the violoncello with women in a greguería from 1917 (17), and that other piece in which he compares a violin-case and a coffin (18). In later writings he continued to create surreal literary images such as in *The fiddler’s dream* which consisted in “playing underwater so that it could be heard above the surface, creating musical water lilies” (19), *The accordion-house* where “the man of the bellows had been forced to live with his family inside his own accordion” (20), or *The Musical Marmalade* which was made by a piano teacher by means of notes and piano keys (21). In another short piece called *The zambomba* [a friction drum like a Lion’s roar used in traditional Spanish music, T. N.] from 1922, he even “writes” a score on a staff, a work for solo zambomba entitled *The Turrón* [see image nº 3] in which he substituted the musical notes by upper and lower case “U” letters, so that the zambomba could become a “worthy companion to the double bass” and a new teacher could be hired by the Royal Music Conservatory as a “zambomba virtuoso” (22). Ramón’s involvement with music wasn’t as a composer but as the author of the libretto for the opera *Charlot* (23), written in 1933 and composed by Salvador Bacarisse, one of the members of the 1927 generation. Making the most of a trip to Argentina in the same year it was completed, there was a frustrated attempt at opening at the Teatro Colón, in Buenos Aires. Ramón, who originally intended to have *Charlot* himself attend the opening, thought that had the opera been premiered “it would have caused a great deal of lyrical scandal, but they didn’t dare to stage it” (24). The work has been acknowledged as the new genre in Spanish comic opera, where –for example- an Italian-like tenore, much as a true ‘Charlot’, loyal to silent cinema, courts his lover without singing a single note ” (25).

However, the realm where Ramón truly enjoys a complete creative freedom is that of his writings, in which he often creates extra-musical experiences that anticipate what years later would become the sound events by such anti-art groups as Fluxus, as for example in his phantasmagoria "The suicide of piano", published around 1935, where he describes a scene in which a sizeable upright piano got loose from its ropes and fell down to the street from a fourth floor, being smashed into "a thousand pieces and over a thousand notes". In Ramón's words: "The musical bomb affected the whole city, and flat notes appeared scattered on remote rooftops and black keys were found inside distant gloves" (26), and the piano had thus managed to get away from some "monotonous lessons".

Ramón's legacy hasn't only been handed down in writing, but also through his recorded image and voice, as in the film (with sound) "The Orator" (27), shot in 1928 by Feliciano Vitores by means of an inadequate sound format known as Phonofilm. In it Ramón staged a monologue-performance in the manner of his famous suitcase-lectures in which he produced objects from a suitcase and improvised his unusual discoveries from the trivial, in this case featuring a nouveau riche "glassless monocle", a giant hand that parodies the demagogical political speeches, as well as his extraordinary phonetic imitations of a hen-house on warm afternoons. Apart from this film, a single album was released –hardly over 200 copies were made- (virtually impossible to find these days) as part of the "Antología Sonora" collection directed by Guillermo Orce and Arturo Cuadrado under the title "Greguerías" where Ramón himself is the reader. There also are some recordings of his lectures preserved in the audio archive of Radio Nacional de España, one of which was "comments on the Argentinean exile" probably recorded in 1949 after his return to Spain, and in which the technical sheet states that he performs "imitations of a cock" and utters "grandiloquent words". On that same year, after such a cold welcome, he returned to Argentina for good.

Cubism: "The symphonic orchestra of shattered flesh"

With the above sentence (29) Picasso himself defined his painting the "Démoeiselles d'Avignon" (1907), a work considered to be the start of European artistic avant-garde, and in which the artist makes use of the concepts of "orchestra" and "symphony" belonging to musical language, perhaps due to the fact that they didn't require a figurative reference -as is the case in visual arts- in order to express a simultaneous coherence and confluence of its diverging elements. Picasso was constantly in touch with music and musicians, especially through the making of the costumes and scenery for several ballets: "Parade" (1916-17) with music by Erik Satie and libretto by Jean Cocteau, "The Three Cornered Hat" (1919) by Manuel de Falla, and "Pulcinella" (1920) by Igor Stravinsky. The ballet "Parade" was probably the one in which he made his greatest contribution and -by implication- caused the greatest scandal; his cubist costumes for the characters, such as the "American manager" [see image no. 4], which was formed by a sky-scraper superstructure and had a megaphone attached to one of its hands, thus conferring a "certain choreographic rubric" (in Cocteau's words) which forced the dancer to move like an automaton and create "a rhythmical tumult with the noise of his feet during the silences interwoven in the musical acts" (30). All of this came on top of those other noises that Cocteau suggested Satie to include in the music score: a typewriter, a whip or gunshot; which cause it to be a forerunner of what is known as action music, that was to begin in the 1960s and also featured a demythicizing critical content about the society of the times, whose business, competitive and advertising aspects were reflected through the characters of Parade.

Picasso's interest in music can also be found in his drawings, paintings and sculptures, from the beginning of his blue period until his lengthy cubist experience, always managing to portray a musicality in the image, where the identification of body/instrument becomes increasingly greater, going from the fusion of "subject/object" to that of "object/object", this last aspect being especially developed in his still lifes, thus creating a spatial-temporal dialogue between the various visual qualities of sound and the musical elements of the image. By way of reference, we will allude to two works created by Picasso that respond to different developments of Cubism. "Construction. Violon, bouteille sur une table-automne 1915" and "Guitare-mai 1926". In the first of the two [see image no. 5] Picasso translates the vibrations and sound waves through the very structuration of space and the compositional organization of the work, which also refers to an organization which is sonic and musical. The assembling of Cubism through the introduction in the works of a "fourth dimension" -that of time- is well-known, thus being organized according to the category of simultaneity. This category is maintained thanks to the introduction of an objectivity based on the coexistence of viewpoints. This concept, which can lead to the idea of the folding of space, to the kaleidoscopic play of glances, is transformed in the work by the introduction of an unfolding of the compositional thanks to which this work establishes a communication with sound, understood as the spreading of sound waves.

According to the above, the spatial-temporal play is transformed and perception becomes perceptive vibration, thanks to the two-fold impression produced by the fact that two diverging aspects are unfolded in it:

- The visual point of view, resulting from the simultaneous structuring of several points of view that cause the plane-counter-plane play and break the gestaltic structuring of figure-background and the visual coherence.

- The point of view that could be metaphorically referred to as sonic, which causes the compositional volume, structuring that simultaneous game through the projection of depth or of an oblique line that causes us to tend to "listen" to the high-pitched sounds of the violin.

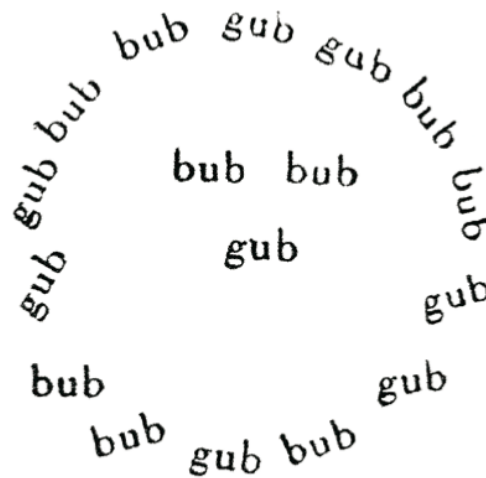
Thus, that "still life" by Picasso is animated, at least by a assumed sound, that of the clattering of the bottle's dark glass, the penetrating sound that the very violin seems to produce, combining, displaying and organizing the space beyond the visual, appealing to a assumed sonority.

As to the second of the works mentioned, his Guitare [see image no. 6], it can be said that the play of lines is what creates the actual tension of the strings which, as well as enabling them to produce sound, organizes and distributes visual space. The vertical strings embody a contained tension that tends to expand and become more noticeable thanks to the introduction of an angular line, which is also a string in terms of its materiality. The hole in the guitar, situated in the centre of the arrangement, is far from being the vanishing point for the sight. Instead, the eye opens up, broadens along the surface, not only due to the above-mentioned tension marked by the lineal play of the strings, but also by the piece of green gauze, representation of a subtle, almost feminine sound, that the guitar withholds in its void while enabling its subtle, vaporous evanescence. The fabric, together with that tense balance of the composition, represents the evanescent aspects of sound, which the image keeps, while also diffusing them beyond itself, towards us, towards the surrounding space.

The powerful presence of the guitar's hollowness, that which enables it to keep and emit its sound, seems to drag us at the same time towards the myth and mystery that is mythologically represented by Orpheus. The sound is calmed and tense at the same time.

The instrument seems about to explode in harmony, or on the verge of being torn. On the other hand, the very introduction of the strings turns this work into a piece with a markedly tactile character, inviting the viewer to “strum” with the fingers (as Ramón mentioned in his erotic gregueria) that broken tension of sound beyond its actual visual representation. This sonic silence of Picasso’s guitars, where sounds and resonances are latent, creates a mysterious tension, which caused Jean Cocteau to comment: “Mon rêve en musique serait d’entendre la musique des guitares de Picasso” (31).

Besides Picasso, other artists from our land were influenced by Cubism, such as Catalanian poet Josep M. Junoy who, influenced by Apollinaire’s calligraphs, created some such pieces by means of poems in dynamic compositions, which also included plays with the size of the fonts and signs: “Miró” (1917), “Deltoides” (to Nijinsky, 1917), “Oda a Guynemer” (1918), “Zig-zag” (1920) or “Art Poètica” (1920). In some of these poems he interwove verses with score fragments, as in the poem “Eufòria” (1917), in which he placed a fragment of a piece by Italian Futurist Balilla Pratella diagonally together with his verses, like an explosion of “fragments” of sounds and words [see image no. 7]. This influence of Cubism and Futurism in Catalonia also had an echo in the work of poet Joan Salvat-Papasseit, who went as far as to publish a Manifesto “Against the poets with lower case. First Catalanian Futurist Manifesto” (1920) and in several of his poems it is possible to see the recourse to the Futurist words in freedom, featuring experiments with typography and onomatopoeia, as in the poem “Romàtica” (1925) in which “el clar de lluna és un lladruc de gos/ quelcom que compromete” (32):



Vibrationism and Ultraísm: From visual noise and onomatopoeia to “teaching how to listen without words”

In Europe various avant-garde movements emerged that established a relation between musical language and visual arts, drawing correspondences of sound and colour, time and space, creating a kind of visual music devoid of sounds through perceptive affinities and sensorial equivalences. Such trends as Henri Valensi’s “musicalism”, Robert and Sonia Delaunay’s “Orfism” or Kandisky’s search for a “synthetic art” constituted attempts to create a trans- (rather than inter-) disciplinary relationship between music and art based on all the aspects that bind them together on a structural level through their common vocabulary, so as to reflect either life’s aural-visual rhythm or the universal harmony in which everything is

connected. Although that parallelism between music and image cannot be found in Spain, the relationship noise-image can be encountered, mainly in what has come to be associated with “Vibrationism”, a term coined around 1916 by Rafael Barradas (who in spite of being Uruguayan, developed his visual works in Spain), who had personally met the Italian Futurists and traveled to Barcelona in 1914, where he established contact with the Catalan avant-garde of the time, especially Salvat-Papasseit. Vibracionismo is a highly personal synthesis of various avant-garde movements created by Barradas: Cubism, Simultaneism and, mainly, Futurism, hence the fact that through his drawings and paintings he manages to capture the vibrant pace of the city, of its streets and cafés, expressing by means of onomatopoeias, numbers, letters and discontinuous lines the “noise” that surrounds us. The disorderly and dissonant movement, the “vibration” of shapes and sounds is noticeably manifest in his vibrationist drawing “Bonanitingui” (1917) [see image nº 8], which records the noises of a street in Barcelona by means of onomatopoeias drawn with graphic variations, by way of intermittent “bubbles”, reminiscent of the Futurist words in freedom.

The use of onomatopoeia, which was a relevant contribution of Italian Futurism to sound poetry, also exercised an influence on Spanish Ultraism –arguably considered the only rigorously avant-garde movement originated from Spain, and which enjoyed a considerable proliferation in Spanish America. This movement emerged in 1918 in the course of a conversation in the no longer existing Café Colonial in Madrid between Xavier Bóveda and Rafael Cansinos-Assens, a dialogue which would later be transformed into an interview and, a little later, in the Autumn of 1918, into the first Ultraist Manifesto, named Ultra, in which they stated that “for the time being we think it will suffice to let out this cry for renewal” (33), appeared in the newspapers. This movement was something like a synthesis of avant-garde European movements (specially Futurism, Cubism and Expressionism) and the discipline where it saw its greatest development was poetry, cultivating experimentation with images and metaphors, although also including “typographic dislocation” (in the words of Guillermo de Torre) and onomatopoeia. The latter punctuates some of Xavier Boveda’s poems, such as “Un automovil pasa” [An automobile passes by, N.T.] (Grecia magazine nº XIII, 1919), which imitates the sounds of an automobile as it drives slowly (“Oú, ou, ou”) or frantically (“Trrrrrrr Trrrrrrr”) or, in his poem “El tranvía” [The Streetcar, N.T.] (Grecia magazine nº XIV, 1919), the noise made by a tram when its brakes (“Ro-ro-ro-ro-ro...”) or screeches (“iiiiiii”). An example of a purely onomatopoeic poems can be found in “A caballo, río y martin pescador” [On Horseback, river and kingfisher, N.T.] by Fernando María de Milicua, a phonetic poem that closes his only book “Poemas cortos en prosa” (1925), and where the author informs the reader before the above-mentioned poem that “the faith I lost in words I found in sounds” (34):

ton , ti , que ,

ton , ti , que ,

ton , ti , que ,

tíquete – tíquete –tíqueteton

tíquete – tíquete –tíqueteton

tíquete – tíquete –tíqueteton

¡ flac ! ...

bori bi, bi, bi, bi, bi, bi, bi, ...

This loss of faith in words brings to mind one of the Ultraist notes included among the collaborations of Ultra magazine (31), as a definition of Ultraism itself:

“Note for the deaf. Classes given on how to hear without words”

This hearing without words led them to include in their poems elements peculiar to the new technological mediums, sometimes by way of metaphors as in the poem “Auriculares” [Headphones, N.T.] (Ultra magazine nº 24, 15-03-1922), written by Guillermo de Torre and dedicated to a fellow ultraist named Jorge Luis Borges, in which mystic harmony is mixed with the noise of modern life:

Above the customs
All the human ears in the headphones

Multiple resonances are heard
From astral melodies
And the dynamic noises of the day

To the synchronic winds
Of our futuristic rhythm

In other cases the actual language of the technologic medium is featured in the poem in a more obvious manner, as is the case with the Morse message featured in “Nocturno. T.S.H.” (Grecia magazine nº XIX, June 1919) by Juan Larrea, a radiographic poem created in the early days of radio-telegraphy in which he links the “chirp, chirp of sad birds” with a voice calling from the stars:

“

Spanish Surrealism: “Let me be, in my silent contemplation”

According to Man Ray, in general “surrealists despised music; there were no musicians among them because they considered them to be of a lesser mentality” (36) as evidenced by the explanation given by André Breton himself, stating that “the rather precise and varied spiritual realizations” of visual expression, would never be possible in “the realm of music, which, of all the sensations, is the one that causes the greatest confusion”. This attitude ruled out the possibility of our making reference nowadays to a strictly speaking surrealist music, even if there were surrealist composers who tried to put this music into practice (André Souris or Jaroslav Jezek), and in spite of the keen interest that surrealist visual artists felt for musical instruments, which they often featured in their works, be it through pictoric representation, adapted as surrealist objects or in their film plots. It is in these aspects that an affinity with sound art can be found, not so much because of its possible musical interpretation, but rather in its symbolic, poetic, erotic or oneiric signification. This becomes clearly evident in such works by Man Ray as “Emak Bakia” (1926), “Le Violon d’Ingres” (1924) and “Objet à détruire” (1922-23), but also in Spanish surrealists such as Salvador Dalí and Luis Buñuel. The presence of musical instruments from a surrealist perspective and, by extension, as a forerunner of subsequent sound art practices, can be found in the first two films in which Dalí and Buñuel collaborated: “Un chien Andalou” (1929) and “The Golden Age” (1930). In the former, in scene no. 53 in the script [see image nº 9], the protagonist appears dragging two pianos with two rotten donkeys, one on top of each instrument, which will later on be dragged by two priests:

“Nº 53: shot in profile, in the foreground the ropes and the objects attached to them are seen passing by. Firstly, the stoppers, then the melons (The character keeps on pulling with all his might) and, finally, the pianos which are crammed full with donkey carrion. (The girl stifles a scream). As the two keyboards pass by, the heads of the donkeys, sticking out from the sound box, lean on the end of the keyboard corresponding to the high-pitched notes” (37)

Although, when they developed the script, neither Buñuel nor Dalí had in mind any specific signification, the scene obviously contains very strong contrasting elements: the pianos against the dead donkeys, harmony side by side with putrefaction, the affluent with the forsaken, culture with ignorance. And all of it being dragged by the character, as if it were a historical, social, psychological hindrance that he is unable to avoid. It is singular that the script should specify that the heads of the donkeys are to stick out from the pianos’ soundboxes and rest on the high-pitched keys, as if it were the harmonious playing itself which caused its own rotting flesh to emerge. Nowadays, this scene could very well be understood as an installation, a musical action or sound art.

In their second film, “L’age d’Or” [see image nº 10], another musical instrument is introduced from a surrealist perspective, for it apparently doesn’t have any specific meaning in the plot, but is rather featured as something “picturesque”: right after a sign in black with the sentence “Different and picturesque aspects of the big city” written in French, and as Felix Mendelssohn Symphony Nº 4 is heard, a pedestrian walks by, beating a broken fiddle. The violin, another classical instrument, has been fouled and dragged along the mundaneness of a street, fallen to the lowest point, no longer played with a bow but kicked with a foot. This film attacked the bourgeoisie, its falsity, prejudices and self-repression that hides behind a fake liberal appearance. All of this resulted in the destruction of the projection screen and the exhibition of surrealist paintings by the spectators during its premiere. It was the unveiled bourgeoisie, kicking back with a different foot those who broke its violin, its instruments of concealment and order.

After these two films Buñuel and Dalí took different courses, although in Dalí's case he would continue to use the grand piano as a visual element throughout his pictorial career: "Partial hallucination. Six apparitions of Lenin on a piano" (1931), "Necrophilic fountain gushing from a grand piano" (1934), "An atmospheric cranium sodomizing a grand piano" (1934), "A chemist lifting the lid of a grand piano with infinite caution" (1936), etc. As Xosé Aviñoa rightly indicates, "he has an obsessive fixation with the keyboard, which is sometimes diverted to the teeth of a skull or other proximate forms", and it is not "treated as a sound-producing element, but as a cult object, deformed and volatile, with a clearly symbolic functionality" (38). This use of the piano as a visual and symbolic element reached its expressive climax in the dance project for the nightmare scene in Alfred Hitchcock's film *Spellbound* (1945) -although, in the end, it wasn't included in the final montage of the film- which involved the hanging of 15 pianos filled with sculptures over silhouettes of dancing couples. Dalí had originally intended to use real pianos, but Hollywood specialists created reduced models and used 40 dwarves to achieve the desired perspective effect. Although Dalí was content with this version, the scene was rejected and the film only featured the one currently known. In itself, this arrangement is a forerunner of the art of installations and sound actions. Even if it doesn't involve the use of sounds we can still contemplate it in silence, under the restrained tension of dancing on this threatening dance floor.

As regards Buñuel, in spite of his deafness, which kept getting worse with the passing of time, he always looked after the sound and music of his films, as his film "Tristana" (1970) clearly shows. In it he appears in the credits as recordist for the sonic background, which involved the capturing of the "soundscape" of Toledo, the tolling of bells around the city or the singing of the nuns through the convent walls of Sto. Domingo el Real. These sounds remained in his memory, from the many things he heard when he founded the "Order of Toledo" in 1923, a year before the first Surrealist Manifesto, when his friends Lorca, Dalí, Alberti, Pepín Bello or Moreno Villa would get lost at night around Toledo's maze-like streets so as to "become likely to undergo the most unforgettable experiences", and "reading aloud poems that resonated against the walls", all of them wrapped in sheets recreating a new theory about ghosts, and due to the scarce lighting in those years, these experiences became preferably sonic, during which -in Buñuel's words- "we didn't quite know if they were hallucinations or reality":

"One night, it was very late and snowing, while we were wandering through the streets, Ugarte and I suddenly heard children voices that sung the multiplication table. From time to time the voices broke off and a shrill laughter and the deep voice of the teacher could be heard. Later they resumed singing.

Leaning on my friend's shoulders I managed to climb up to one of the windows, but the voices were suddenly quiet and I couldn't see anything but darkness nor hear anything but silence" (39).

Postism: From eurythmics to "Hailing a cab by shouting from the opposite sidewalk"

If Ultraism was considered to be the synthesis of the avant-garde's -isms, Postism has been understood as "the -ism that came after the other -isms", a Spanish avant-garde movement emerged in 1945, in the middle of the Spanish postwar, and also as an epigone of the dissolution of the European -isms, when all that was left were the ruins from World War II in Europe, and the scattering of avant-garde artists around other worlds.

This movement never quite finished defining itself, since that basically was a way of never ending the process of self-invention. There are those who have defined it as the “the extremely eurythmic manifestation of the elements that make up the world of the sensory” (Felix Casanova de Ayala) or, according to its founders, as “an invented madness” (Carlos Edmundo de Ory) or as the “cult of nonsense” (Eduardo Chicharro). As a language, it mainly developed in literature (both poetry and fiction) and in visual arts (painting); and although there isn’t a development in the realm of music (exception made of Ignacio Nieva’s attempts), this medium is in fact essential in order to understand its poetry: “It is a movement that aspires to turn philosophy into music...”, or as Raúl Herrero puts it “the musicality of postist poems may well be a legacy of Ory’s modernist past. All things considered, both –isms share a taste for sonority through phonetic repetition” (40)

It should also be stressed that Postism contributed to revalue the sonority of the oral and popular language of romances, tongue-twisters and local slang, in the work of poets such as Gloria Fuertes, (the only woman in the group, “postist a propos”, as she used to say) who emphasized them in her poems and through the pleasure of reciting them, or Gabino-Alejandro Garriedo in his unforgettable “Parable of the prodigal child”.

The use of Eurhythmics was influenced by Rudolf Steiner’s anthroposophic movement and his 1912 and 1919 lectures, where he defined it as an “inner experience” and an “art of the whole” aimed at a relational morphology in which a harmonious relationship between parts and whole was intended. This became evident in the various Postist manifestoes and, specially, in the figure of Eduardo Chicharro and his book “Celestial Music” (1947 and 1958), one of its verses being an “eurhythmic” invitation to the reader:

“Reduce your house to silence and you’ll notice how each thing starts talking to you” (41)

The group of Postists used to gather in what they called Postist Nuptials, [see image no. 11] which consisted in some sort of parties-ceremonies held at Chebé’s (Eduardo Chicharro’s pseudonym) studio, where they ate Manchego cheese sandwiches and drank sangría, while people danced and recited poems attired with the studio’s curtains in order to “complete the invention of Postism” for, although it was almost finished, definitions were still wanting. Jesús Juan Garcés was a recently-affiliated-to-postism garcilacist who, during a Postist Nuptial held in 1947, incorporated to his “Primitive poems for angels” (1945) the bottle-ish straightening procedure, -a “postist golden rule that, beginning from an euphonious meter, served as a mould to introduce a parallel, creatively reinventable ad infinitum text-, combining invented words and babbling, guttural or whistling neologisms determined by their sonority:

Tenth canto
(Loré, the angel of noise)

Loré loré Loré
Atanchande
Efeté efeté
Aclautiflarliflé
Loré Loré veni veni
Alifaré

¿Rummmmmmmmmmm ! (42)

Juan Eduardo Cirlot labeled these poems as “huidobrisms”, since they didn’t contribute any novelty to what the author of *Altazor* had already accomplished.

(“Hasn’t he read *Altazor*?”, exclaimed Cirlot after reading these poems and having his own work, which he sent the Postist group for publication, rejected).

In any case, the musical element in the poem plays an essential role in Postism, as Eduardo Chicharro stresses: “musicality of speech”, “musicality in the meter and alternative reiteration”, “internal assonance by proximity, wordplay and onomatopoeia”, “sudden breaks, reiterations and arrhythmia”. Cirlot himself, confessed philopostist, established a reciprocal influence relation with Postist aesthetics regarding sonic experimentation and which he would later develop, especially in his works “*Ciclo de Bronwyn* (1969) or “*Inger Permutations*” (1971); in relation to his relationship with Postism, Clara Janés comments:

“Cirlot’s approach to Postist works, and vice versa, is particularly focused on the predominant role of the ludic concept of the text and of the verbal matter: language as a place of conflict and joyful creation. Hence their shared inclination towards homophones, alliteration, phonetic reiteration, rhyme and monorhythmics and, -unlike the practice of Surrealists-, meter” (43).

Among the remaining aspects developed by the Postists, there was a whole series of public provocations –characteristic of an avant-garde movement- by way of reaction against the conservative atmosphere of the early years of Spanish post-war, which nevertheless, have always been criticized as “boutades” and a mere collection of “anecdotes”. However, seen from a different perspective they could be regarded as proto-happening manifestations since they date back from the 1940s:

- a) Hail a cab by shouting from the opposite sidewalk of Madrid’s Gran Vía.
- b) Get into a public fountain before the astonished pedestrians in order to allow your shoe to drink.
- c) Crawl into the “Café Castilla” wearing the hats in Napoleon style and the jackets inside-out. (44)

These provocations were already implemented since the beginning of the movement, when they would burst into conventional poetry readings, climb onto the tables wearing inside-out jackets, their socks tucked into their pockets while they recited “guttural, warbling sounds among bouts of rhythmical convulsions of the whole body” (according to the testimony of Félix Casanova de Ayala), through which they ridiculed the reactionary intellectual atmosphere of the time, occasionally even taking advantage of that artificial intellectualism, inventing an inexistent Soviet poet called Serjovich, whose so-called poems Carlos Edmundo de Ory recited in Russian and Spanish to the members of the literary gathering at the “Café Gijón”, when in fact they were nothing but his own invention, the language used included. Is this an anecdote? Or is it sound art in the face of deceit?

Postist aesthetics would continue in later years through the work of different philopostist artists, such as the above-mentioned Cirlot or the Manchego painter based in Catalonia Antonio Beneyto, who began his creative career in the 1960s and among whose production

stands out a piece related to sound art: “El dibuix més llarg del món” (1986) [The world’s longest drawing, T. N.] that uses a punched player-piano roll on which he draws by means of ink and watercolours along the 30,5 meters it measures [see image no. 12]. In this work, he creates a pictorial/musical dialogue between the zoomorphic figures and the player-piano roll “following the lilac pointillism on the paper, indicating a rhythm of high and low tones, which influences the figures, their position, duration, connection and finishing” (45). In this work Beneyto creates a eurhythmics of latent sounds and images in “an unexpected encounter” with the “anecdotal/significative” (in the words of Juan-Eduardo Cirlot talking about the author’s early works).

Other avant-gardist epigones: from the “Spanish Phoneme” and Diaphony to Fast Telegraphy, the Trikeyboard and Electric Music.

There are several authors –none of whom belongs to any specific avantgardist movement– whose work is related to that experimentation characteristic of the avant-garde and, more specifically, to sound. One such author is Granadine Jose Val del Omar, a filmmaker, photographer, poet, inventor and, even, composer of concrète music, who began shooting films in the 1920’s and a decade later got involved in the Pedagogic Missions project during the Spanish Republic as a photographer, filmmaker and projectionist in several Spanish villages, places that cinema had never reached before (he is the author of those moving photographs of the perplex countenances of villagers illuminated before the screen). He also collaborated with the Museo Circulante [circulating museum, T.N.] together with Luis Cernuda and Ramón Gaya, which brought copies of the Prado museum’s paintings and listening sessions based on gramophone recordings to remote villages. During the civil war he cooperated with Josep Renau in Valencia towards educational and heritage conservation publishing and, after the war, he founded Radio Mediterráneo and organized the first Circuito Perifónico de Valencia [Periphonic Circuit of Valencia, T.N.] which included more than 19 lines. In 1942 he wrote a manifesto called “Corporación del Fonema Hispánico” [Spanish Phoneme Corporation, N.T.] in which he claimed the importance of living oral language as opposed to the already immutable printed word and proposed the creation of some sort of phonetic publishing body for Spanish speaking communities, which would allow to build “... the acoustic documentation of concrete actions and sounds” (46). His intention was to apply the “segmentation technique”, characteristic of cinema, to the medium of audio recording and radio, an idea that Walter Rutman had already begun in Berlin in the 1930s. Val del Omar used to say that “there is a recording of Unamuno which conveys a richer impression of who Unamuno was than any biography ever could” (47). This recording belongs to a series called “Archivo de la Palabra” [Speech Archive, N.T.], the first initiative in Spain of documentary recordings, which began in 1930 and endeavoured to create a stock of audio recordings of outstanding public figures from the worlds of culture, science and politics. Val del Omar’s intention was for it to encompass common people from different regions who spoke Spanish and not to restrict the project to the actual recording, but rather feature the mixing and composition of this Spanish Phoneme as well, as if it were a film montage, although exclusively made up of sounds. For this purpose he intended to use a magnetophonic device of his invention, which he created as an instrument to promote culture and cooperation between Hispanic countries.

In 1944 he patented the Diaphonia sound system and the Diaphone playback device which included two photoelectric channels [see image no. 13] that were intended to outdo the conventional stereophonic system by displaying several sound sources opposite and behind the audience, the intention being to create a “dialectic” exchange with what is seen or heard. This created an “acoustic counter-field”, which could also be –in Val del Omar’s words– a

“psychic counterpoint between the work being presented and the reaction, on an individual and collective level, of the audience experiencing it”. To achieve this he played the main sound (“objective sound”) through the speakers facing the listeners and introduced environmental sounds, words or noises through the ones behind them (“subjective sound”) at very specific times, which contributed to confront the audience with the main sound, producing that shock “spiritual reaction” that Val del Omar intended to cause:

“Diaphony is a psychic stereophony where the spectator is placed between two sources, one before and another one behind him. The one in front expresses the future, whereas the one at the back deals with the past. These two sources clash with each other, the spectator being their meeting point, thus constituting the present. The diaphonic axes connect audience and show, while the stereophonic ones are diametrically opposed to the listeners and passes through the eardrums in our ears”. (48)

The reason why this “clashing sound” system wasn’t used in the film industry might be related to the fact that it didn’t try to produce an compelling illusion of sound spatialization. Val del Omar made use of diaphonic sound in his film “Aguaspejo granadino” [Granadine Water-mirror], which he began in 1950 and completed in 1955. The work was a poetic symbiosis of light, water and sound created by means of Granada’s fountains, which involved working with over 500 sounds that were entwined in a diaphonic structure and composed after the fashion of concrete music. The celebrated film critic Alfonso Sánchez evoked him, on occasion of a visit he paid to his studio in 1955, as a “poet of noise”... “Within a small length of tape, hardly sufficient to tie a box of chocolates with, Val del Omar has fitted a concert of ‘concrete music’”, featuring “some bars by Falla, sounds of bells, stones knocking and percussion instruments” (49). The film was influenced by Lorca (Val del Omar recalled how the poet would say: “Lord, give me a pair of ears in order to know how to listen to water”), as well as by Manuel de Falla who, in the course of their encounters around 1929, encouraged him to use the new technologies by saying:

“I believe in mechanical music. If I was given the use of a quarter-tone player-piano I would record my music directly onto the roll. Thus, there wouldn’t be any interference from the interpreter” (50)

In the première of the film at a festival in Berlin, a German film critic defined him as “a Schoenberg of the camera” in reference to his optical interpretation in this “symphonic film”. Nevertheless, this praise didn’t help Val del Omar, who failed in his own country: all the inventions that he legated to Madrid’s Film School were destroyed out of abandonment. In spite of this, Val del Omar never gave up researching throughout his life, developing new relationships and experiments between sounds, images and the sense of touch [see image no. 14]

Concurrently with these events, Juan García Castillejo published the book “La telegrafía rápida, el triteclado y la música eléctrica” (1944) [Fast Telegraphy, the trikeyboard and electric music, N.T.], where he endeavours to merge the new developments in telegraphy, teleprinter keyboards and typewriters and those occurred in electric music. The book describes the process through which he constructed and improved in the 1930’s an “electro-composer device” [see image no. 15], comprising lamps, transformers, condensers, resistances, a few dozens of speakers and several engines. He intended to cause the perforations in the telegraphic tape to be automatically selected by different engines that would trigger the various sound tracks recorded, and thus cause each of the “books on the perforated tape” to become an “audio book”. The purpose behind this idea was to enable the future creation of “spoken libraries” and “speech archives” in which the item being searched

for could be instantly found. He performed practical experiments by means of a radio station where he managed to make the radio transmitter “speak automatically”, repeatedly broadcasting random announcements without anyone being present. He also intended this “talking device” to become an electric orchestra that composed “a music of chance configurations that was subjected to a number of panels governing its harmonic possibilities”, as well as bearing in mind the multiple possibilities that it offered in the field of improvisation:

“In relation to the musical electro-composer it could be said it is related to improvisation. Obviously, it is subjected -in a very flexible way- to a general preconceived plan that results from establishing the components that are to participate, ranging in their degree of spontaneity.

The electro-musical device may be a source of inspiration, much as natural phenomena: the wind blowing, seas roaring, waters whispering and a thousand other natural sonorities” (51)

Castillejo wrote several essays for a humour section of a radio magazine, which would imply that a concert was going to be broadcasted, when in fact it was the electro-composer instrument. In 1933, the director of Unión Radio, in Valencia paid him a visit him in order to evaluate how feasible its implementation in the radio station would be, although, due to the cost and difficulty in “providing a constant voltage for an electric demand that varied according to the use of a greater or lesser number of musical notes”, the project was shelved and fell into oblivion, and, with it, the contribution of the author, who isn’t featured in any music history works, not even in those written in Valencia, exception made of the one that will soon be made by Montserrat Palacios and Llorenç Barber, in which, for the first time, the true experimental contribution made by this author is reassessed.

All these experiments and those of Val del Omar anticipate the first electro-acoustic works by Spanish composers created outside Spain, such as those by composer Roberto Gerhard, -a musician in exile from the 1927 Generation and a follower of Schoenberg-, who first included electro-acoustic elements in a composition, -created as stage music for “The Prisoner” 1954) by Bridget Boland-, for instrumental ensemble and tape, which was produced at the BBC studios in London; or the one considered to be the first fully electro-acoustic work created by a Spaniard: “Étude de Stage” (1961) by Juan Hidalgo, -composed at the GRM in Paris-, who would be responsible for the introduction of chance in music through the Grupo Zaj; as well as the subsequent visual-electronic research developed by kinetic artist Luis Lugán. But those were different times, already belonging to a second avant-garde that would open –incurring similar hardships- new experimental paths in the development of what would later be known as Sound Art.

Notes:

(1) The term Sound Art began to be used in the 1960’s in reference to specific works by visual artists who mainly used sound in their works, which weren’t necessarily created according to musical parameters; and, more importantly, in which the two components – visual and aural- could not be dissociated but instead had the same relevance, this last aspect clearly separating it from the audio visual language of cinema and video, in which sound has been, at the most, a reinforcement of the image. Its theorization wouldn’t take place until the 1990’s, as a result of monographic exhibitions on the subject in museums and

art galleries, with the two-fold intention of setting this new artistic practice in context and, by the same token, searching for a differentiating identity -invested with its own history and antecedents- that would function as a catalyst, both creative and economic, since it relied on having its own resonance within the art market in order to be able to develop, as in fact has been the case in recent years.

(2) Advertised in Ondas magazine, in the article Reportajes radiados: Ramón Gómez de la Serna en la Puerta del Sol. Appeared in VENTÍN PEREIRA, J. Augusto: Radiorramonismo. Antología y estudio de textos radiofónicos de Ramón Gómez de la Serna. Editorial de la Universidad Complutense de Madrid, 1987. Page. 255.

(3) Quoted in DÍAZ, Lorenzo: La Radio en España 1923-1993. Alianza Editorial. Madrid, 1993. Page. 110.

(4) GÓMEZ DE LA SERNA, Ramón: Micrófono privado, en funciones universales, in Ondas magazine, no. 281, 1-XI-1930. Page 9.

(5) GÓMEZ DE LA SERNA, Ramón: Radio Humor: Greguerías onduladas (18-40), in Ondas magazine, 1927. Page 8. There is a radio version of the greguería created by Leopoldo Amigo y Miguel Molina, which can be listened to at <http://mase.es>

(6) A radio version of this article “El circo de las ondas” has been performed by Leopoldo Amigo and Miguel Molina, and can be listened to at <http://mase.es>

(7) GÓMEZ DE LA SERNA, Ramón: Ramonismo: Nuevos Monumentos in VENTÍN PEREIRA, J. Augusto: Radiorramonismo. Antología y estudio de textos radiofónicos de Ramón Gómez de la Serna. Published by the Universidad Complutense de Madrid, 1987. Page 254.

(8) GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Pages 68 and 69.

(9) GÓMEZ DE LA SERNA, Ramón: Obras completas III: Ramonismo I. El Rastro. El circo. Senos (1914-1917). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Pages 297 and 298

(10) In the words of Ioana Zlotescu, a definition of the “aesthetic system” of Ramonismo in GÓMEZ DE LA SERNA, Ramón: Obras completas III: Ramonismo I. El Rastro. El circo. Senos (1914-1917). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Pages 27 and 28

(11) See GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Page 193

(12) See GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Pages 260 y 261

(13) See GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Page 271

- (14) See GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Page 343
- (15) See GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Page 556
- (16) See GÓMEZ DE LA SERNA, Ramón: El afilador y su chiflo in Obras completas XVI: Ensayos, Retratos y biografías: Efigies. Ismos. Ensayos (1912-1961) Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Page 822
- (17) "The double bass is a mature woman whose genitalia is being messed with... The cello is woman in her thirties experiencing the same... The violin is a girl who is being tickled in an ineffable way". Greguería included in GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Page. 175
- (18) "What she [the violinist] does is sad and useless, like carrying the dead love in the coffin of the dead, which is the case of a fiddle..." in GÓMEZ DE LA SERNA, Ramón: Obras completas IV: Ramonismo II. Greguerías. Muestrario (1917-1919). Edición de Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1997. Page 324
- (19) GÓMEZ DE LA SERNA, Ramón: Obras completas VII: Ramonismo V. Caprichos. Gollerías. Trampantojos (1923-1956). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 2001. Page 945.
- (20) GÓMEZ DE LA SERNA, Ramón: Obras completas VII: Ramonismo V. Caprichos. Gollerías. Trampantojos (1923-1956). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 2001. Page 953.
- (21) GÓMEZ DE LA SERNA, Ramón: Obras completas VII: Ramonismo V. Caprichos. Gollerías. Trampantojos (1923-1956). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 2001. Pages 1052 and 1053
- (22) GÓMEZ DE LA SERNA, Ramón: Obras completas V: Ramonismo III. Libro nuevo. Disparates. Variaciones. El alba (1920-1923). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1999. Pages 741-743.
- (23) The score and libretto have recently been published after its première at the Fundación March in Madrid, see: BACARISSE, Salvador (música) y GÓMEZ DE LA SERNA, Ramón: Charlot. Ópera en tres actos, op. 15. edition curated by Antonio Gallego. Publishes Fundación Juan March: Centro de. Documentación de la Música Española Contemporánea, D.L. 1988
- (24) GÓMEZ DE LA SERNA, Ramón: Obras completas XX: Escritos autobiográficos I. Automoribundia (1888-1948). Edición de Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 1998. Page 645
- (25) CASAL CHAPÍ, Enrique: Salvador Bacarisse, in no 2 of Música magazine February 1938. Ministerio de Instrucción Pública, Barcelona, 1938. Pages 45 and 46.

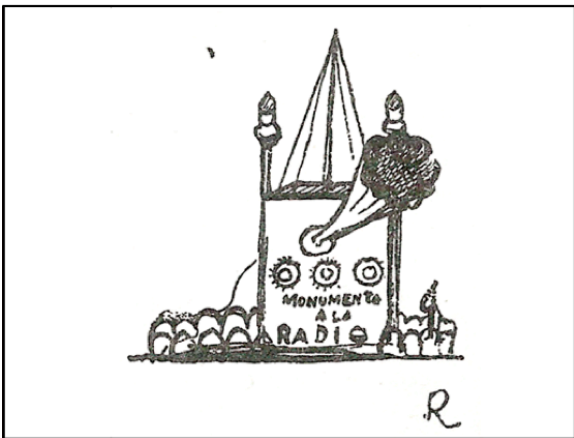
- (26) GÓMEZ DE LA SERNA, Ramón: Obras completas VII: Ramonismo V. Caprichos. Golleries. Trampantojos (1923-1956). Edited by Ioana Zlotescu. Ed. Galaxia Gutenberg/Círculo de Lectores. Barcelona, 2001. Page 797.
- (27) The original title of this film is unknown as the initial titles are missing, but is also known as "La mano" o "El orador bluff". More information in: GUBERN, Román: Proyector de Luna. La generación del 27 y el cine. Ed. Anagrama, Barcelona, 1999. Pages 350-353
- (28) More information on the anthology: Os gravados de Seoane para "Antología Sonora" na exposición-homenaxe a Arturo Cuadrado, in the catalogue Arturo Cuadrado. A fantasia dun povo. Fundación Luis Seoane, A Coruña, 1999, Pages 78 and 79.
- (29) Quoted in SOPEÑA IBAÑEZ, Federico: Picasso y la Música. Ed. Ministerio de Cultura. Madrid, 1982. Page 42.
- (30) Quoted in SOPEÑA IBAÑEZ, Federico: Picasso y la Música. Ed. Ministerio de Cultura. Madrid, 1982. Page 68.
- (31) Quoted in BOSSEUR, Jean-Yves: Musique. Passion d'artistes. Ed. Skira. Genève, 1991. Page 152.
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- (33) VIDELA, Gloria: El Ultraísmo. Estudios sobre movimientos poéticos de vanguardia en España. Ed. Gredos. Madrid, 1971. Pages 35 and 36.
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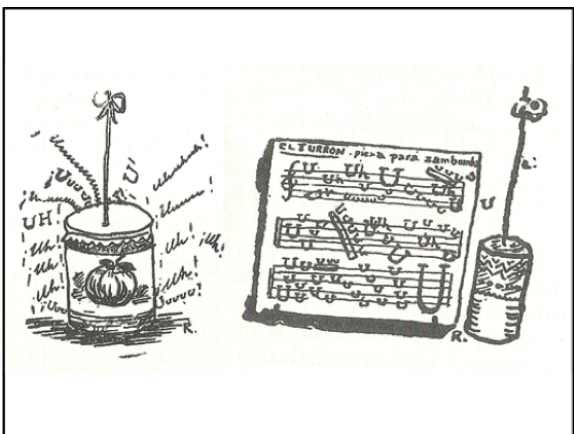
Images reference



1-Ramón Gómez de la Serna in a lecture painted in black. Colección artística ABC, Madrid



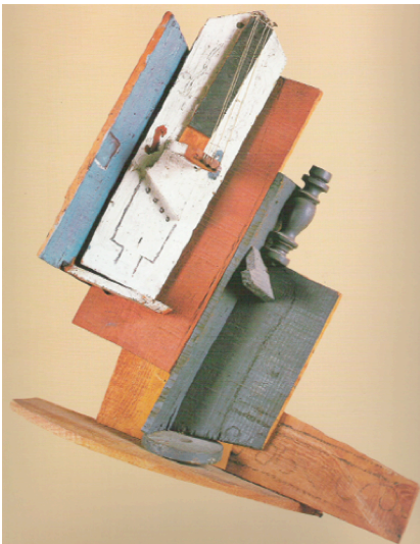
2-"Monumento a la radio", drawing by Ramón Gómez de la Serna published in the magazine Buen Humor. A monument conceived as a vitáfono of representation of life with the most powerful speaker in the world.



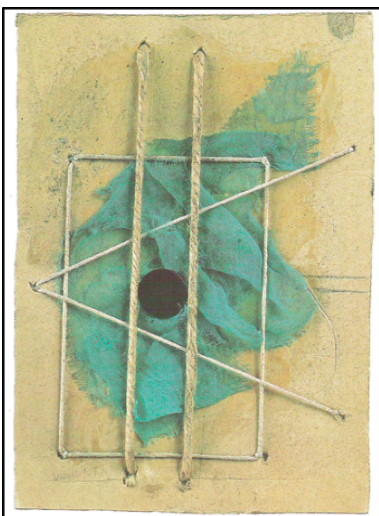
3-Zambomba created with a tomato tin and score "El Turrón" for zambomba by Ramón Gómez de la Serna. Drawings from the book "Variaciones" (1922).



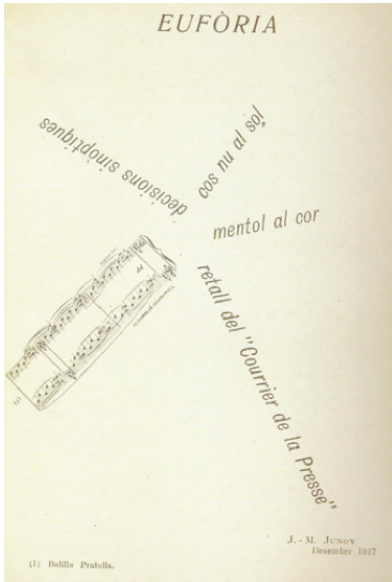
4-Costume of the American manager in the ballet "Parade" (1917) created by Pablo Picasso. Reconstructed in 1994-95 from a picture of the original costume.



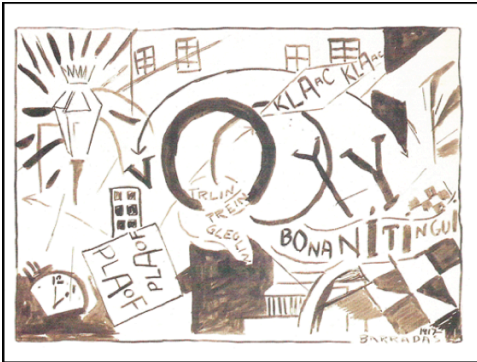
5-"Construction: violon, bouteille sur une table – automne 1915" by Pablo Picasso.



6-"Guitarre –May 1926" by Pablo Picasso.



7-“Euforia” (1917) by J.M. Junoy. Calligram published in the Alamanac de la Revista , Barcelona, 1918.



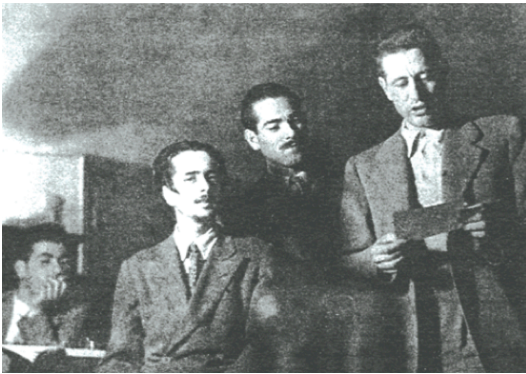
8-Vibrationist drawing “Bonanitingui” (1917) by Rafael Barradas. Ink on paper. Colección Jorge Castillo, Montevideo.



9-Scene of the pianos from the film “Un chien andalou” (1929) by Luis Buñuel with the collaboration of Salvador Dalí.



10-Scene of the walk through the city from “L’Age d’Or” (1930) by Luis Buñuel with the collaboration of Salvador Dalí.



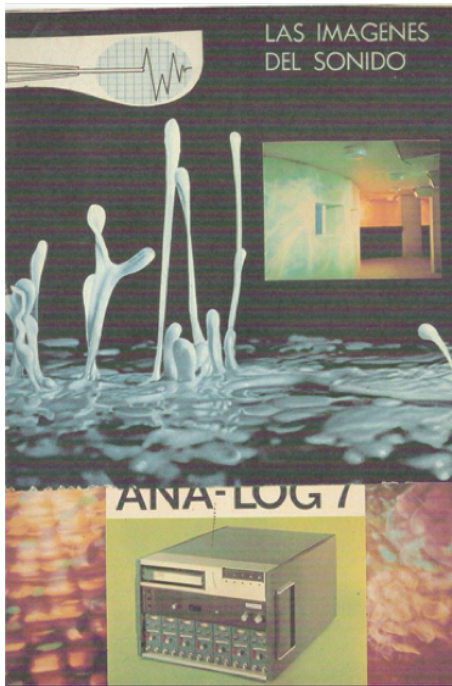
11-Postist meeting at Eduardo Chicharro’s studio (Madrid, 1948). From left to right: Ángel Crespo, Carlos Edmundo de Ory, Gabino-Alejandro Carriedo and Eduardo Chicharro (reading).



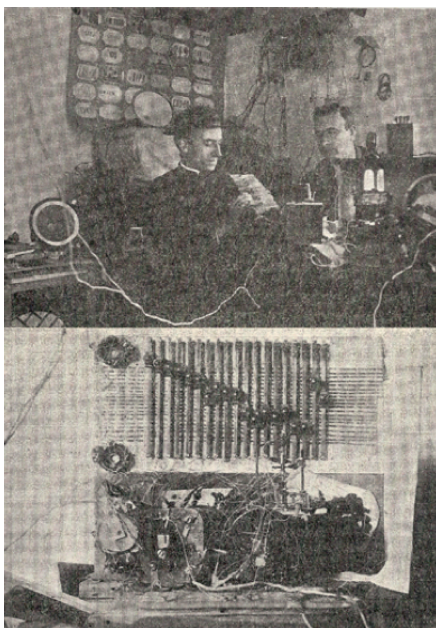
12-Antonyo Beneyto before a fragment of his work “El dibuix més llarg del món”. Ink and watercolours on player-piano paper (30 cm. wide X 30.5 m. long) Artist’s collection.



13-Advertisement of the “Diaphone” (1944) by José Val del Omar. A player with two photoelectric channels for the reproduction of sound before and behind the audience.



14-Collage “Las imágenes del sonido” [The images of sound, N.T.] by José Val del Omar.



15-The priest and musician/inventor Juan García Castillejo next to his “electro-composer device” which he used to “create music of random combinations” (circa 1933).



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